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15. *Le Vite del- | le Donne | Illustri. | Del Regno d'In- | ghilterra, & del Regno di Scotia & di | quelli, che d'altri paesi ne i due detti | Regni sono stato maritate. | Doue, etc. | Scritte in lingua Italiana da Petruccio Ubaldino | Cittadin Fiorentino. | Flower-de-luce | Londra | Appresso Giovanni Volfo. | 1591. | 4°. (July 23, 1590.)*

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16. *Il Pastor Fido | Tragicomedia | Pastorale | di Battista Guarini. | Al Sereniss. D. Carlo Emanuele | Duca di Savoia &c. Dedicata. | Nelle Reali Nozze di S. A. con la Sereniss. Infante | D. Caterina d'Austria. | Flower-de-luce | Londra | Giovanni Volfo, a spese di | Giacompo Casteluetti. MDXCI. | 12°. On page 217 follows : *Aminta | Fauola | Boschereccia | del S. Torquato | Tasso | etc.**

(To be continued.)

A. GERBER.

Flensburg, Germany.

THE AUTHORSHIP OF TWO SEVENTEENTH CENTURY PLAYS.

I.

The Christmas Ordinary, a Private Show ; Wherein is expressed the Jovial Freedom of that Festival. As it was Acted at a Gentleman's House among other Revels. By W. R. Master of Arts. London. Printed for James Courtney, at the Golden Horse-shoo, on Saffron Hill, 1682.

The author, in his preface, has the following to say of his work :

"... 'Tis the First-Born of a young Academick Head, which since hath been Deliver'd of most excellent Productions. It hath lain Dormant almost half an Age, and hath only crawl'd out in Manuscript into some few hands ; who likeing the Entertainment they found in it, thought it too good a Morsel to be Devour'd by Moths, but suppos'd it a fitter Bit to feed some Bookseller, and therefore wisht it might rather be advanc'd to the Clutches of the one, than miserably be condemn'd to the grinders of the other.

"Here are as Ingenious Passages, and as Humorous Conceits, and as Lively Descriptions,

as any occurs in the most celebrated Dramatick. But if these Beautiful Charms will not in the least allure the Reader, then let the Deformity of the Shape invite and draw him ; for 'tis neither exact Comedy, Farce, or Tragedy, but a spatch'd Chimæra ; that hath somewhat of every one, and the Spirit, Flame, Elixir of them all. 'Tis a Monster in Learning, as great as any that occurs in Nature, and if men will not read it for its Ingenuity, yet I hope they will come see it, as a Prodigy, and so gratifie their Curiosity, if not please their Fancy.

Helmdon, Octob.

18. 1682.

W. R."

From the title and preface we get the following clues to the author and date of production : (1) His initials were W. R. ; (2) he was Master of Arts ; (3) he dated his preface from Helmdon in 1682 ; (4) the play was "the First-Born of a young Academick Head" ; and (5) it had been acted "almost half an Age" since. The author was doubtless William Richards, (1643-1705), son of Ralph Richards, rector at Helmdon, Northamptonshire. He entered Trinity College, Oxford, in 1658, proceeded B. A. in 1663, and M. A. in 1666 ; was appointed fellow, took holy orders, and preached at Marston, Oxfordshire. He settled at Helmdon as rector in 1675, and was living there in 1682.¹ The "most excellent Productions" referred to in the preface were : *The English Orator, or Rhetorical Descant by Way of Declamation upon some notable themes, both Historical and Philosophical, 1680* ; and *Wallography, or the Britton Described, 1682*. The latter was published under his initials only, with a preface signed "W. R., Helmdon, Oct. 24, 1681."

That the play was produced at Oxford is proved by the following pleasantry :²

I have been lately reputed a most renowned Cheater, and indeed I borrow'd that Art of a certain City-Major, who was properly married to his Trade ; for his Wives Petty-coat was his best Warehouse ; whence he grew to be the Frontispeice of the Town ; for the Ford he maintain'd in his Cellar, and the Ox in his Head.

On the books of the Stationers' Company, June 29, 1660, was entered *The Christmas Ordinary*, comedy, by Trinity College, Oxford. The piece

¹ *Dictionary of National Biography.*

² Page 2.

was not published.³ The entry probably refers to the play by William Richards, written while he was a student at Trinity College. If so, the date is fixed at Christmas, 1659.⁴

In spite of what the author says, the play is very stupid. The plot is thus outlined in *The Argument*:

"Roger escaping from his Master *Shab-Quack*, at Christmass Time, meets with *Drink-Fight*, and joyns with him in a Knot of Merriment: They also inveigle the Hermit and *Astrophil*. Mr. *Make-peace* being pensive at his Son's Departure, sends *Humphry* to enquire him out, who, in the Disguise of a Traveller, finds them frolicking at an Ordinary; who insinuates himself into their Mirth: Afterwards, with false Dice, cheats them, and escapes. They afterwards, wrangling about the Reckoning, beat their Host, who summons them all before the Justice, and runs to *Shab-Quack* for Cure. Mr. *Make-peace* perceiving his Son *Astrophil* amongst them, joyfully entertains him and the rest. *Shab-Quack* pardons his Servant's Christmass Merriment, and the Hermit, in a jolly Humor, is bound Apprentice to the Host."

The prose is filled with ingenious scholastic conceits. A number of songs and poems give variety. A masque of "the Four parts of the Year contending for Priority" is introduced in the middle of the play: the speakers are Apollo, Terra, Ver, *Æstas*, Autumnus, and Hyems.

One passage seems to show a recollection of Shakespeare:

Austin. . . . Pray, where wert thou Bred?

Humphry. Faith, every where, I am a living Miscellany of all Customs, and I have lost my self into another *Metemp[s]ychosis*. In *Barbary* I lost my Manners, in *Hungary* mine Abstinence; my Gentility in *Sclavonia*; in *Spain* I made Shipwreck of mine Honesty; in *Germany* of my Religion.

In *The Merchant of Venice* Portia exclaims:

³See *Biog. Dram.*, and Hazlitt's *Manual of Old English Plays*.

⁴At this time Richards was sixteen years old. Cf. with the Prologue:

Since all then would seem candid, let none use
Satyrick Rods to such a Cradle Muse.

Again:

But if our Infant-Cook shall please your nice
Judgment with Messes

In the preface he refers to his work as "the First-Born of a young Academick Head"

How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere.⁵

The author seems also to show a recollection of a passage, the "military postures" of the pipe, in *Wine, Beere, Ale*, and *Tobacco Contending for Superiority. A Dialogue. The Second Edition, much enlarged. London, 1630.*⁶

Enter Drink-fight, Roger, Astrophil, Austin: All with Pipes on their Shoulders, and other Furniture.

Drink-fight. Now my Martial Volunteers, to instruct you in the military Postures of the Pipe, and to make you proficient Souldiers in the Artillery of Tobacco, Lieutenant, Serjeant, &c. March up in Ranks—Stand—Stoop your Muskets—Draw your Bandileers—Charge your Pieces—Ram your Powder—Prime your Pan—Light your Match—Present—Give Fire—

Christmas Ordinary, Scene vii.

Compare the following from *Wine, Beere, Ale*, and *Tobacco*:

Ale. Yes, yes, I remember I have heard him reported a souldier; and once being in company with a knap-jack man, a companion of his, I obtained a copy of his military postures, which put down the pike and pot-gun cleane: pray observe 'em.

1. Take your seale.
2. Draw your box.
3. Uncase your pipe.
4. Produce your rammer.
5. Blow your pipe.
6. Open your box.
7. Fill your pipe.
8. Ramme your pipe.
9. Withdraw your rammer.
10. Return your rammer.
11. Make ready.

⁵Such conceits, however, were very popular with the early dramatists. Cf. *Lingua*, III, 5, and *Seven Deadly Sins* (ed. Arber, p. 37).

⁶The title of the first edition is as follows: *Wine, Beere and Ale together by the Eares. A Dialogue, written first in Dutch by Gallobelgicus, and translated out of the Originall Copie by Mercurius Britannicus. London, 1629.* This edition is inaccessible to me. The passage describing the military postures of the pipe probably appeared only in the "enlarged" edition. This "dialogue" belongs to that interesting class of university "shewes," of which *Band, Cuffe and Ruff*, and *Worke for Outlers* are representatives.

12. Present.
13. Elbow your pipe.
14. Mouth your pipe.
15. Give fire.
16. Nose your Tobacco.
17. Puffe up your smoake.
18. Spit on your right hand.
19. Throw off your loose ashes.
20. Present to your friend.
21. As you were.
22. Clense your pipe.
23. Blow your pipe.
24. Supply your pipe.

II.

The Launching of the Mary; or The Seaman's Honest Wife, is a manuscript play preserved in the British Museum.⁷ It is contained in ms. *Egerton* 1994, a collection of fourteen manuscripts bound together and labelled *English Plays of the XVII Century*. *The Launching of the Mary* is number fourteen, occupying ff. 317-349, inclusive. It is written in a large fair hand. Apparently it is the first draught, written at different times, with different inks, and on different paper. Moreover, the manuscript is full of the author's corrections. Folio 317 has simply the words "Anno 1632"; f. 318, recto, contains the title and the *dramatis personæ*; verso, the prologue; ff. 319-349, the body of the play; f. 349, verso, besides the concluding (nine) lines of the play, has the epilogue, and the permission to act the play.

This play, called ye Seamen's Honest wife, all ye oathes left out in ye action as they are crosst in ye book and all other Reformations strictly observ'd, may bee acted, not otherwyse. This 27 June, 1633.

HENRY HERBERT.

I command your Bookeeper to present me with a faire Copy hereafter and to leave out all oathes, prophaness and publick Ribaldry, as he will answer it at his peril.

HERBERT.

Clews to the authorship of the play are found in the title, *The Lanchinge of the Mary written by W. M. gent in his returne from East India. Ad. 1632*, (the Prologue states further, "This was done at sea"); and in the fact that the play is

little more or less than a eulogy of the East India Company.

The author was probably William Methold (d. 1653). He entered the service of the East India Company in 1615, and was rapidly promoted. That he was familiar with the pen is shown by the fact that in 1626 he contributed to the fifth volume of *Purchas's Pilgrimes*, a narrative entitled *Relations of the Kingdome of Golchonda and other neighbouring Nations within the Gulfe of Bengala*. We know that in 1632 he was in London, for in June of that year he acted as deputy of Humphrey Leigh as swordbearer of the city of London. In the following year, 1633, he was sent by the Company to Surat in an important capacity.⁸

In a letter from William Methold to his wife, written from Surat, December 22, 1634, is a reference to the Mary⁹:

"The affections of my soule contracted into such a quintessence as might be containd in one poore letter presentes themselves unto thee in a double kopy, the one of them inclosed unto ye hon^{ble} East India Company, the other by Mr. Barker, and yf the royall Mary¹⁰ arrived in safety I make no secret [?] that bothe of them came seasonably to thy handes."

JOSEPH QUINCY ADAMS, JR.

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THE COUNCIL OF REMIREMONT.

In the *Zeitschrift für deutsches Alterthum* of 1849 (vol. VII, pp. 160-167), G. Waitz published a Latin poem of two hundred and thirty-nine hexameter verses in leonine rhyme, to which he gave the name of *Das Liebesconcil*. The manuscript which he followed seemed to belong to the eleventh or twelfth century. Many years later, in 1877, Waitz printed in the same journal (vol. XXI, pp. 65-68) some emendations to the text, which he had found in a copy made by Pertz from another manuscript. In 1880 B. Hauréau

⁸ *Dictionary of National Biography*.

⁹ British Museum. *Addit. MS.* 11,268.

¹⁰ Cf. f. 347 of the play: "A royal shippe and heaves a royall name."

⁷ A short selection from this play was printed by Bullen, *Old English Plays*, II, 432.